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### CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

**Astor Library.**—Objects from the Hoentschel Collection. Interiors and Wood-Carvings, Chateau Rambouillet.

**Bauer-Folsom Galleries, 396 Fifth Ave.**—Selected American Paintings, to May 3.

**Brandus Galleries, 712 Fifth Ave.**—Second New York Salon by the Society of French engravers of original etchings in colors.

**Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

**Century Club, 7 West 43d St.**—Paintings by J. B. Bristol, to April 29.

**Ehrich Galleries, 463 Fifth Avenue.**—Special display of portraits by Early Masters, to April 25.

**Knoedler Galleries, 355 Fifth Ave.**—Portraits by Dana Pond, to April 24.

**Lenox Library.**—Etchings and Lithographs of animals by great artists.

**Macbeth Galleries, 450 Fifth Ave.**—Pictures by five Boston artists.

**Metropolitan Museum.**—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

**Montross Galleries, 372 Fifth Ave.**—Paintings of Eastern Oregon, by Childe Hassam.

**National Arts Club, 119 East 19th St.**—Members' Spring Exhibition.

**W. K. O'Brien Gallery.**—Naval prints, to April 24.

**Powell Gallery, 983 Sixth Ave.**—Paintings in oils and Raffaelli colors, by Dewing Woodward, to April 30.

**Salmagundi Club, 14 West 12th St.**—Thumbnail sketches, to April 24.

**Arthur Tooth & Sons, 420 Fifth Ave.**—Sir L. Alma-Tadema's latest picture, "Caracalla and Geta."

### EXHIBITIONS NOW ON.

#### Paintings in Three Colors.

At his studio, 132 East 23d Street, Louis M. Elshemus is exhibiting fifty paintings done in the three primary colors. The artist shows versatility in his choice of subjects, and gets specially good moon-light and bright sunlight effects. "The Peaceful Vale," painted to illustrate one of the artist's poems, is very effective with a soft sky and distant mountain and rich-colored trees in the foreground. Among the moon-light scenes are "Moonlight," with the moon shining through trees and an effect of distance in the background, and "Street Scene, New York," with a slender crescent moon, high in the sky. There are a "Snow Scene" on Long Island, a "Spring Day," with tall, slender trees on a sloping hill, and several smaller landscapes rich in color, besides scenes painted in Italy, Switzerland, California and the South.

#### Bristol at Century Club.

At the Century Association, 7 West 43d Street, there are now on exhibition 175 paintings and sketches by the veteran academician, J. B. Bristol, who is passing his latter days in a sanitarium, having suffered a paralytic stroke. The works of this veteran landscapist are too well known to the art public to need description, and those now shown are all thoroughly characteristic with their silvery light, good distance effects, and sympathy with nature. Among the larger and more important canvases are "Mount Chocorua, N. H.," and "Mt. Orford, Canada." The exhibition will continue through April 27.

#### Animal Prints at Public Library.

The exhibition now open in the print galleries of the New York Public Library is somewhat different in intention from the shows usually arranged on this upper floor of the Lenox Library Building. The title of the present exhibit—"Animals in Black and White"—indicates that it makes a somewhat different appeal.

Here one can compare bears by Barye and Menzel and Klinger, or lions and tigers by Delacroix, Barye (translated to the wood block by Henry Wolf), Evert van Muyden and Rosa Bonheur. The deer is depicted by Karl Bodmer (who accompanied Prince Maximilian of Wied on his travels in America; a book of original sketches by him is owned by the Library), and by T. S. Cooper, the English cattle painter. The mind reverts naturally to the hunt, and to the dogs placed before us with spirit by Edwin Landseer, Frederick Taylor and others. There is here, too, a large hunting scene engraved on the wood by Alexander Anderson, after Ridinger, an 18th century artist. And going back another century, there are two books of remarkable interest, with sporting plates by Philippe de Galle and Stradanus. In contrast with these there is a boar hunt by Doré. Bull fights are pictured by Goya on stone and copper, while cattle as well as sheep in more useful occupation form the theme of Rosa Bonheur, Jacque, Paul Potter, Karel Du Jardin (copied by Meryon), Peter Moran, Brascassat and Verboeckhoven. So, too, the horse is presented by Carle Vernet, Géricault, Gros, Decamps and Franz Krüger. There is an interesting group of etchings by that vigorous characterizer of bird-life, Bracquemond, whose "Vieux Coq" remains a classic. He winds fish into flowing designs in Japanese spirit, and Habert-Dys uses the frog decoratively.

The exhibition includes original as well as reproductive etchings and lithographs, it presents artists of widely varying style, it exemplifies many fashions in art. Quite apart from its subject interest, it forms an object lesson in the development of art methods and the change of taste.

Two years ago, after the death of E. D. French, an exhibition of his book-plates and other engravings was held in the lower hall of the Lenox Library Building. Now, a similar tribute is being paid to the memory of J. Winfred Spenceley, who died last year. The assistance of the artist himself, of his widow, and of Mr. J. M. Andreini, has enabled the library to secure a very good showing of Mr. Spenceley's work.

#### Pictures of Eastern Oregon.

At the Montross Gallery, No. 372 Fifth Avenue, Childe Hassam is showing thirty-seven pictures and sketches painted in eastern Oregon, in that part of the great American desert between the Cascades and the Rockies, some 5,000 feet above the sea, and said to be the locale furthest removed from a railroad in the United States.

The artist's skill in the rendition of sunlight and atmosphere and his love of color have enabled him to present in these canvases undoubtedly truthful transcriptions of these far-reaching plains, with now and then distant mountains, and here and there scattered and wondrously colored buttes. The rabbit brush and other plants which cover the desert are painted with Hassam's usual skill, but the pictures somehow do not inspire, and there is too much monotony of scene.

#### Peterson at Knoedler's.

In the upper gallery at Knoedler's, No. 355 Fifth Avenue, there are now on exhibition forty-one pictures and sketches in oil by Miss Jane Peterson, who has lived abroad for some years, and whose work is well known to American art lovers in Paris and London. Miss Peterson, who seems to have been a close student of Frank Brangwyn, paints strongly—unusually so for a woman—and broadly. Her work is interesting, but in most of the examples shown is too dry in atmosphere. She gets good color and her compositions are effective, but there is too much monotony in her treatment. The best of her landscapes or city scenes are the "Notre Dame, Early Morning," the same church on a misty day, and the Luxembourg Gardens, the last marked by heavy impasto. There are picturesque composition and treatment in "Boats—Volendam," "Effect of Setting Sun" and "Return to Port—Volendam."

The artist is a good figure painter, and particularly effective are the "Knitting—Volendam" and the "Engagement Ring." It would seem that she had better devote more attention to her figure painting, for along this line she will more surely reach pronounced success.

#### CITY ART EXHIBIT.

Members of the Municipal Art Society held a meeting at the National Arts Club Monday night to discuss the municipal art exhibition which the society will hold at the Twenty-second Regiment Armory, May 3 to 16.

Charles H. Israel, chairman of the exhibition committee, outlined the plans of the committee, and said:

"The objects which the Municipal Art Society wishes to attain are, first, the appointment of a permanent city plan commission, and then the establishment of a municipal museum. The necessity of both of these objects we hope to demonstrate at the forthcoming exhibition. The Municipal Art Society will emphasize the artistic side and the committee on congestion the economic side."

#### OBITUARY.

##### Mrs. Will H. Low.

Berthe Eugénie Marie Julienne Low, wife of Will H. Low, died last week, after a brief illness, in her home in Lawrence Park, Bronxville. Mrs. Low had translated some of the work of Robert Louis Stevenson into French, and was busy with that task when she fell ill. Both Mr. Low and his wife were intimate friends of Stevenson.

She was born at Caen, France, on June 7, 1853, and was educated in the Convent of St. Sauveur in that city. She was married to Mr. Low in 1875, while the artist was studying under Gérôme and Carolus Duran in Paris.

Immediately after her marriage to Mr. Low they met Robert Louis Stevenson, and the three spent much time together. In 1888 Mrs. Low translated "Dr. Jekyll and Mr. Hyde" into French, and it was her ambition to translate all of Stevenson's works into her native language.

##### Charles M. Floulke.

Charles M. Ffoulke, of Washington, D. C., the well-known collector and tapestry owner and expert, died in this city of heart disease, Wednesday last. He was born in Quakertown, Pa., in 1841, retired from the wood business in 1872 and lived abroad for five years. He acquired a notable collection of tapestries, including the famous Barberini set, and wrote and lectured on the subject of tapestries. He resigned the presidency of the National Fine Arts Society last January. He is survived by a widow, a son and two daughters.

### PICTURE FRAMING REFORM.

The reform in picture framing, now very apparent in most general exhibitions, undoubtedly started in Boston where the universe has so frequently been reformed; and it is probably no exaggeration to say that at no time and in no place since the degradation of the frame in the middle nineteenth century have so good frames been designed and executed, as in the New England capital in the past two or three years.

A large frame for the portrait of President Roosevelt, by Joseph De Camp, was made at Bayley's Copley Galleries; that it should be carried on simultaneously with the production of the picture is evidence of a new disposition among the local painters. They are no longer content with the meaningless stereotyped stucco and composition frames of the trade. They want individual treatment. It is very much "up" to a dealer like Mr. Bayley, who carries the works of several of the strongest painters, to be prepared with facilities for framing their pictures; that is precisely the kind of preparation he has made at his new galleries.

Credit for this movement in the direction of individualized picture frames belongs, undoubtedly, in the first instance, to the artist Charles Prendergast, who discussed the problem with Herman Dudley Murphy one summer on Cape Cod some years ago. Mr. Prendergast was the first professional artist, so far as is known, to open a frame shop and to solicit work from other painters. His success led other artists, among whom Mr. Murphy has been most prominent, to turn their hands in the same direction. An exhibition of picture and mirror frames at the Society of Arts and Crafts a couple of years ago brought out a truly astonishing group of workers in a practically new field. Since then Mr. Murphy has designed and executed the frame for the big El Greco, acquired by the Chicago Art Institute, and many other notable frames.

Some dealers, it is no secret, have looked on the demand for individualized frames as an encroachment on their proper preserves. But others have taken a broader view and have seen that the thing for the dealer to do is to meet the competition by engaging artist carvers and by not being content with the meretricious performances of a few years ago. That spirit is unquestionably resulting in a general raising of the standard of framing among the pictures that go out of Boston studios and, incidentally, of placing of many orders in Boston by painters living elsewhere. That there is still room for great improvement, room for many workers in this interesting department of applied art, is obvious.

#### CHICAGO.

During the spring term at the Art Institute Joaquin Sorolla y Bastida will visit the school to give instructions in painting.

Oliver Dennett Grover, who returned recently from Florence, Italy, will have classes in painting in the school of the Institute during the coming spring term.

Charles Francis Browne, landscape painter, has returned from abroad and will resume his classes at the Institute.

The Reinhardt galleries have on exhibition a large canvas by Arnold Marc Gorter, the Dutch landscape painter, and also a Dutch interior by J. S. H. Kever.